

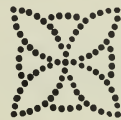
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# THE BOSTON MUSIC COMPANY



## CHORAL MUSIC

SERIES 30



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# Sleepihead

Part- song for Women's Voices

CHARLES WHARTON STORK

LINN SEILER

Soprano I

Soprano II

Alto

Piano

*With swaying smoothness*

*p*

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B. M. Co. 5107

M 4713

*p* A dream-boat lies \_\_\_\_\_ by a

*p* A dream-boat lies \_\_\_\_\_ by a

*p* A dream-boat lies \_\_\_\_\_ by a

*p*

*fp* moon-lit sea \_\_\_\_\_ (Bye, lit-tle sleep-i-head,-)

*fp* moon-lit sea \_\_\_\_\_ (Bye, lit-tle sleep-i-head,-)

*fp* moon-lit sea \_\_\_\_\_ (Bye, lit-tle sleep-i-head,-)

*fp*



Bye, lit - tle sleep - i - head, -

Bye!)

And the

Bye, lit - tle sleep - i - head, -

Bye!)

And the

Bye, lit - tle sleep - i - head, -

Bye!)

And the

sil - ver - y wave - - lets dance\_ for glee; \_\_\_\_\_

sil - ver - y wave - - lets dance\_ for glee; \_\_\_\_\_

sil - ver - y wave - - lets dance\_ for glee; \_\_\_\_\_

(Bye, sleep - i - head, -      Bye, sleep - i - head, sleep - i - head,

(Bye, sleep - i - head, -      Bye, sleep - i - head, sleep - i - head,

(Bye, sleep - i - head, Bye, — sleep - i - head,

*fp*      *8va*      *fp*      *8va*

Bye!)      The breeze is mur-mur - ing

Bye!)      The breeze is mur-mur - ing

Bye!)      The breeze is mur-mur - ing

*pp*      *pp*      *pp*      *pp*

soft, \_\_\_\_\_ how soft, *p* The gray sail flut - ters and

soft, \_\_\_\_\_ how soft, *p* The gray sail flut - ters and

soft, \_\_\_\_\_ how soft, *p* The gray sail flut - ters and

*p*

Detailed description: This block contains the first system of a musical score. It features three vocal staves (soprano, alto, and tenor) and a piano accompaniment. The vocal parts have lyrics: 'soft, \_\_\_\_\_ how soft, The gray sail flut - ters and'. The piano part consists of two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a dynamic marking *p* (piano) and a fermata over the first measure.

tugs \_\_\_\_\_ a - loft, *più lento mf* But the sail - ors wait

tugs \_\_\_\_\_ a - loft, *più lento mf* But the sail - ors wait

tugs \_\_\_\_\_ a - loft, *più lento mf* But the sail - ors wait

*più lento mf*

Detailed description: This block contains the second system of the musical score. It continues with the same three vocal staves and piano accompaniment. The vocal parts have lyrics: 'tugs \_\_\_\_\_ a - loft, But the sail - ors wait'. The piano part continues with the same key signature and time signature. The piano part includes dynamic markings *più lento* and *mf* (mezzo-forte) and a fermata over the first measure.



*fp a tempo*

For a pre - cious freight, Wait for my

*a tempo, fp*

For a pre - cious freight, Wait for my sweet lit - tle,

*a tempo, fp*

For a pre - cious freight, Wait for my sweet lit - tle,

*a tempo*

*fp l.h.*

*Ped.*

sweet sleep - i - head— (Bye, —)

Tir - ed lit - tle sleep - i - head— (Bye, —)

Tir - ed lit - tle sleep - i - head— (Bye, —)



*dim.* *p*  
lit - tle pas - sen - ger, Bye.)  
*dim.* *p*  
lit - tle pas - sen - ger, Bye.)  
*dim.* *p*  
lit - tle pas - sen - ger, Bye.)

*mf*

*mf* The  
*mf* The

ti - ny fays down the moon-beams float \_\_\_\_\_

ti - ny fays down the moon-beams float \_\_\_\_\_

*mf* Float, down the moon-beams

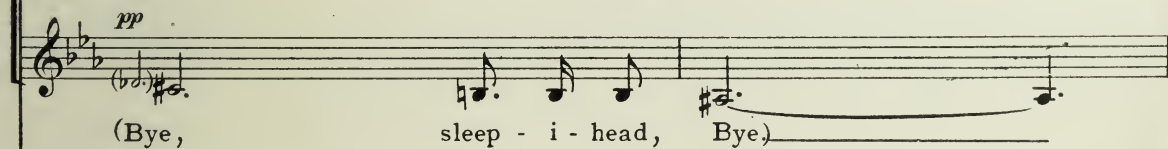
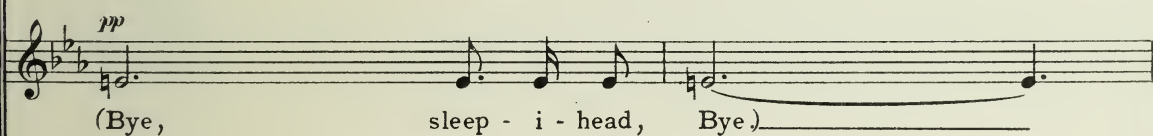
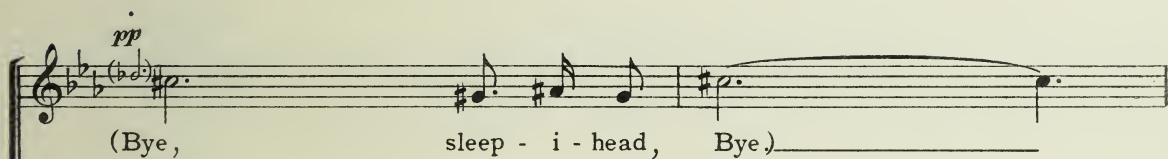
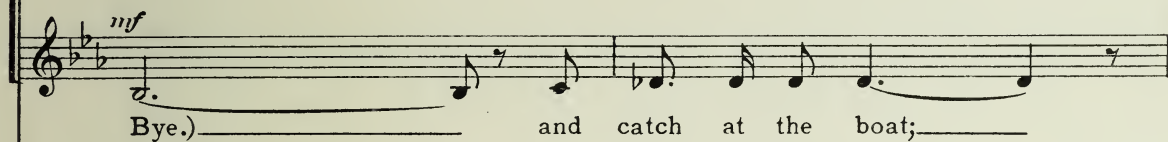
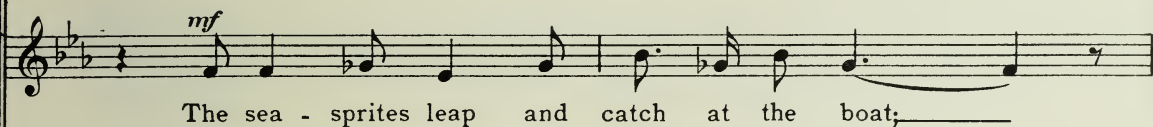
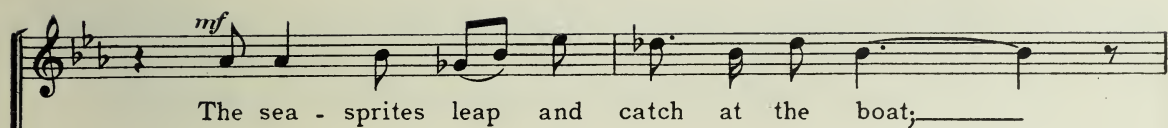
*mf*

*pp* (Bye, lit - tle sleep - i - head, Bye.) \_\_\_\_\_

*pp* (Bye, lit - tle sleep - i - head, Bye.) \_\_\_\_\_

*pp* float \_\_\_\_\_ Bye, lit - tle sleep - i - head, sleep - i - head,

*pp*





*mf*

And soon as the prow shall plunge\_\_\_\_\_ in the spray

*mf*

And soon as the prow shall plunge\_\_\_\_\_ in the spray

*mf*

And soon as the prow shall plunge in the spray

They will join in an elf - in round and play

*f*

They will join in an elf - in round\_\_\_\_\_ and play

*f*

They will join in an elf - in round and play

*mf*  
As they light - ly sing To their drow - sy King

*mf*  
As they light - ly sing To their drow - sy King

*mf*  
As they light - ly sing To their drow - sy King

*mf*

*più lento*  
*p*  
In a wreath o'er the curls of my gold, lit - tle sleep - i - head

*più lento*  
*p*  
In a wreath o'er the curls of my gold, lit - tle sleep - i - head

*più lento*  
*p*  
In a wreath o'er the curls of my gold, lit - tle sleep - i - head

*più lento*  
*p*

*fp*

(Bye, lit - tle pas - sen - ger, Bye, lit - tle

*fp*

(Bye, lit - tle pas - sen - ger, Bye,

*fp*

(Bye, pas - sen - ger, Bye,

*fp*

*a tempo*  
*p*

pas-sen-ger, Bye.)

*a tempo*  
*p*

pas-sen-ger, Bye, lit - tle sleep - i - head, pas - sen - ger,

*a tempo*  
*p*

Bye, pas - sen - ger, Bye, lit - tle sleep - i - head, pas - sen - ger,

*a tempo*  
*p*



*pp*

*pp*

Bye.)

*pp*

Bye.)

*pp*

*fp*

*p*

*p*

*p*

Where is she bound for, this dream-land ship?\_\_\_\_\_

*p*

Where is she bound for, this dream-land ship?\_\_\_\_\_

*p*

Where is she bound for, this dream-land ship?\_\_\_\_\_

*p*

*fp* (Bye, lit-tle sleep-i-head, -) Bye, lit-tle sleep-i-head, -

*fp* (Bye, lit-tle sleep-i-head, -) Bye, lit-tle sleep-i-head, -

*fp* (Bye, lit-tle sleep-i-head, -) Bye, lit-tle sleep-i-head, -

*fp*

*p* Bye.) To the Isle of De-light \_\_\_\_\_ is her

*p* Bye.) To the Isle of De-light \_\_\_\_\_ is her

*p* Bye.) \_\_\_\_\_ To the Isle of De-light \_\_\_\_\_ is her

*p*

out - ward trip. \_\_\_\_\_ *pp* (Bye, sleep - i - head, Bye,

out - ward trip. \_\_\_\_\_ *pp* (Bye, \_\_\_\_\_

out - ward trip. \_\_\_\_\_ *pp* (Bye, \_\_\_\_\_ Bye,

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with some chords, and the bass staff has a more active line with eighth and sixteenth notes. There are dynamic markings like *pp* and crescendo/decrescendo hairpins.

Bye, sleep - i - head, sleep - i - head, Bye.) \_\_\_\_\_

Bye, sleep - i - head, sleep - i - head, Bye.) \_\_\_\_\_

Bye, sleep - i - head, sleep - i - head, Bye.) \_\_\_\_\_

The piano accompaniment continues with similar textures, featuring chords and moving lines in both hands. The overall mood is somber due to the key signature of three flats.



*mf*

Then back she will come ten thou-sand miles

*mf*

Then back she will come ten thou-sand miles

*mf*

Back she will come With a

*mf*

With a car-go of won-der, and hap-py smiles,

With a car-go of won-der and hap-py smiles,

car - - - go of hap - - py smiles,

*più lento*

All safe - ly borne — In - to port e'er morn.

*più lento*

All safe - ly borne — In - to port e'er morn.

*più lento*

All safe - ly borne safe In - to port e'er morn.

*più lento*

*sp* Are you off for your voyage, *ancor più lento* my bold lit - tle sleep - i - head?

*sp* Are you off for your voyage, *ancor più lento* my bold lit - tle sleep - i - head?

*sp* Off — for your voyage, *ancor più lento* my sleep - i - head?

*ancor più lento**sp*

Smooth be your pas-sage, my sleep - i - head. *p* Good-

(Bye, lit - tle sleep - i - head.) Smooth \_\_\_\_\_ be your pas-sage. *p* Good-

(Bye, lit - tle sleep - i - head.) Smooth \_\_\_\_\_ be your pas-sage. *p* Good-

night. \_\_\_\_\_ *fp* (Bye, sleep - i - head,

night. \_\_\_\_\_ *fp* (Bye, sleep - i - head,

night. \_\_\_\_\_ *fp* (Bye, \_\_\_\_\_



Bye. (Bye, sleep - i - head,)

Bye. (Bye, sleep - i - head,)

sleep - i - head, Bye.) (Bye, sleep - i - head,)

*p*

Bye.) Good - night, Good - night,)

*rall. sempre*

Bye.) Good - night, Good - night,)

*rall. sempre*

Bye.) Good - night, Good - night,)

*rall. sempre*

Bye.) Good - night, Good - night,)

*rall. sempre*

Bye. Bye. Bye. Bye.

*pp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

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## CHORAL MUSIC

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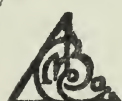
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1098	P. Ladmirault	Woodland Spirits ( <i>E and F</i> ) ( <i>Piano or orch.</i> ) . . . . .	(3-part)	20
1099	Herbert Sanders	Gather ye Rosebuds . . . . .	(4-part)	12
1100	Herbert Sanders	Aubade . . . . .	(2-part)	12
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## CHORAL MUSIC

### SERIES 26

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Abbreviations: S - Soprano; M-S - Mezzo-Soprano; A - Alto; E - English; F - French

1001	<b>F. Pascal</b>	Bird of Day . . . . .	(2-part)	10
1002	<b>Charles A. Trew</b>	The Robin . . . . .	(2-part)	8
1003	<b>Oskar Fried</b>	The Maidens' Song ( <i>Violin obbl.</i> ) . . . . .	(4-part)	10
1004	<b>Th. Radoux</b>	Spinning Song . . . . .	(3-part)	16
1005	<b>N. W. Gade</b>	The Nightingale . . . . .	(2-part)	8
1006	<b>Franz Abt</b>	Christmas ( <i>Cantata</i> ) ( <i>S and A</i> ) . . . . .	(3-part)	50
1007	<b>G. Marschal-Loepke</b>	The Fountain . . . . .	(3-part)	8
1008	<b>G. Marschal-Loepke</b>	I've been roaming . . . . .	(3-part)	8
1009	<b>H. Clough-Leigher</b>	Fair Daffodils . . . . .	(3-part)	16
1010	<b>Stanley T. Reiff</b>	These are they which came out of Great Tribulation . . . . .	(3-part)	8
1011	<b>A. Arensky</b>	The Flower Garden ( <i>Cycle</i> ) ( <i>M-S</i> ) . . . . .	(2-part)	25
1012	<b>H. Mouton</b>	Enchanted Hour . . . . .	(3-part)	10
1013	<b>Lionel Elliott</b>	The Forest Fairies' Call . . . . .	(2-part)	10
1014	<b>Harvey B. Gaul</b>	1. Lead me, O Lord; 2. Heavenly Father, in mercy hear us . . . . .	(4-part)	10
1015	<b>John B. Grant</b>	Twenty Times a Day . . . . .	(3-part)	5
1016	<b>Charles Marshall</b>	The Bird and the Boat . . . . .	(2-part)	15
1017	<b>Charles Marshall</b>	The East Indian . . . . .	(2-part)	10
1018	<b>Charles Marshall</b>	Hark 'tis the Breeze . . . . .	(2-part)	10
1019	<b>Charles Marshall</b>	It is not always May . . . . .	(2-part)	15
1020	<b>Charles Marshall</b>	Oh, Boid is the Frost . . . . .	(2-part)	12
1021	<b>Charles Marshall</b>	See the Dawn from Heaven [ <i>Christmas</i> ] . . . . .	(2-part)	10
1022	<b>Barnby-Harling</b>	Sweet and Low . . . . .	(3-part)	8
1023	<b>Gounod-Harling</b>	Sing, Smile, Sleep . . . . .	(3-part)	8
1024	<b>S. Rachmaninoff</b>	Six Choruses . . . . . Complete	(2-part)	40
1025	<b>S. Rachmaninoff</b>	Night . . . . .	(2-part)	8
1026	<b>S. Rachmaninoff</b>	The Lonely Pine . . . . .	(2-part)	8
1027	<b>S. Rachmaninoff</b>	Sleeping Waves . . . . .	(2-part)	8
1028	<b>S. Rachmaninoff</b>	The Captive . . . . .	(2-part)	8
1029	<b>S. Rachmaninoff</b>	The Angel . . . . .	(2-part)	12
1030	<b>S. Rachmaninoff</b>	Glorious Forever! . . . . .	(2-part)	8
1031	<b>Ethelbert Nevin</b>	Life Lesson ( <i>There, little girl, don't cry</i> ) . . . . .	(3-part)	10
1032	<b>Ethelbert Nevin</b>	Little Boy Blue . . . . .	(3-part)	10
1033	<b>G. Rossini</b>	Dance-Song [ <i>From "William Tell"</i> ] . . . . .	(3-part)	8
1034	<b>W. A. Mozart</b>	Morning Song [ <i>From "The Magic Flute"</i> ] . . . . .	(3-part)	8
1035	<b>L. van Beethoven</b>	Chorus [ <i>From "The Ruins of Athens"</i> ] . . . . .	(3-part)	8
1036	<b>Brahms-Saar</b>	Love will find the Way ( <i>Orch. ad lib.</i> ) . . . . .	(3-part)	15
1037	<b>G. Marschal-Loepke</b>	Song for the Lute . . . . .	(3-part)	12
1038	<b>J. Guy Ropartz</b>	Sunday ( <i>Piano or orch.</i> ) ( <i>E and F</i> ) . . . . .	(3-part)	16
1039	<b>C. Raybould</b>	Song of the Pixies . . . . .	(4-part)	12
1040	<b>Gevaert-Engel</b>	Sleep of the Child Jesus ( <i>E and F</i> ) . . . . .	(4-part)	8



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